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THIRD ANNUAL EXHIBITION OF THE ARCHI-
TECTURAL LEAGUE.

THE Salmagundi Club having retired from the list of annual exhibitors, the Architectural League, which formerly displayed its modest show in their galleries, has been forced to set up for itself, and its first independent exposition may now be seen in the rooms of the Fifth Avenue Art Galleries. By dint of judicious selecting, inviting, and borrowing, it must be said the architects have contrived to get up an exhibition that is more interesting than either of the old ones, and one that is well worth a visit from the most untechnical of sight-seers. In addition to their strictly professional display of sketches, plans, elevations, and sections, they have added a very interesting loan exhibition of decorative work and an architectural competition in which the prizes are a gold and a silver medal, and three "honorable mentions." The subject proposed for this competition was a design for "a clock and bell tower on a village green," and no less than forty-four neat and accurate drawings were sent in from all parts of the country in the hopes of winning these prizes. The gold medal has been awarded by the jury to James A. MacLeod of Minneapolis, Minn., and the silver one to W. J. Mundie of Chicago, Ill. Mr. MacLeod's design, as set forth in a very spirited pen-and-ink drawing, is that of a low two-story tower, built of boulders and with a great round arch cut in the base of each of the four sides; the eaves of the low-tiled pyramidal roof shade a sort of open upper story, or loggia, and the great wrought-iron circle of the clock face is described partly over this open work and partly on the solid wall of the building, a clock for each side. All the other competing designs call for much more lofty towers than this, and many of them are such imposing and costly structures as to be quite beyond the means of any ordinary village, and to dwarf all the other edifices of the bourg. Mr. Mundie's design is more conventional than that of the prize winner; the structure is much taller, square, crowned with a steep roof and with a minor round tower stuck on one corner. The honorable mentions were awarded to Julius Harder, of New York; William C. Noland, Philadelphia, and Timothy F. Walsh, Cambridge, Mass.

The architectural exhibition proper is marked by all the peculiarities which seem to be creeping into modern American building, a determined search for a sort of picturesque effectiveness and, in general, a simplicity of line and a self-explanatory construction. The characteristic country houses, which are numerous, show an affection on the part of their designers for wide spaces of wall and roof and for little windows, not too numerous, spotted in irregularly. In some cases picturesque little walled enclosures or gardens, on the sunny side of the house, are built into the general plan; the rough stone-work is very apt to be somewhat aggressive, the pillars or arches supporting the piazza roof to be unduly heavy, and the whole building to seem to endeavor to persuade the spectator that it is a natural outgrowth of the rocky soil. Some of the best of these long, low country houses are exceedingly picturesque and suitable looking—from the outside at least—such as the house at Camp Hill, Pa., by Wilson Eyre; that in the Great Smoky Mountains, by William Convers Hazlett, and J. A. Schweinfurth's design, "Manoir Rures Londonieres." A logical deduction from this style of rural architecture may be seen in the perspective design for the Orange Heights Hotel on Orange Mountain, where the long, low façade, as seen from below above the vast basement wall, is suddenly overtopped by a lofty pavilion, flanked by a round tower, which soars high over all.

The exhibition was formally opened on the evening of December 17th by a reception given in the galleries to Mr. Richard M. Hunt, the veteran architect, who has been decorated with the cross of the Legion of Honor and recently elected President of the American Institute of Architects. Some of Mr. Hunt's earlier studies are exhibited in a station of honor at the head of the second gallery, and among them a "projet d'école," the elevation and section of "a station in an oasis of the desert, Algeria," a picturesque Oriental caravansary with lofty, cool arcades and a round tower in the middle, topped with a dome whose blue ceiling is pierced with five pointed stars. A prominent feature of the exhibition is the drawings, in water-color and black and white, of the sumptuous new Spanish-American hotels lately erected in St. Augustine, Fla., the "Ponce de Leon" and the "Alcazar," by a firm of young architects, Messrs. Carrère & Hastings, who have suddenly made themselves

famous. A singularly intelligent effort to adopt the style of the early Spanish Renaissance to modern commercial purposes, these buildings, with their great size, their exceedingly handsome and ornate architecture, their white walls, *cast*, not *built*, of cement and coquina shells, their red-tiled roofs, their decorations of enamel and their surroundings of tropical vegetation, are a new and most brilliant feature in the somewhat unpicturesque history of hotel architecture. The most important of the new buildings in the immediate future for New York—the Madison Square Amphitheatre, to be erected by Messrs. McKim, Mead & White—is illustrated by views of the interior and the exterior, and the imposing edifice of the Carnegie Library, in Allegany City, Pa., with its lofty clock tower and its walls adorned with the names of artists and authors in somewhat inexplicable juxtaposition, is also figured. A case under a glass contains an original drawing by Washington, his suggestions to his architect for the planning of Mount Vernon, and a little group in a corner of drawings by Ruskin and Turner is also interesting. Turner's are neat, accurate pencil outlines of old houses in Chester and of a view of Edinburgh from the foot of Carlton Hill; Ruskin's sketches of details in the cathedrals of St. Lo and a church at Caen, and his feeble wash drawing of an old hall in Worcestershire "or thereabouts," are decidedly amateurish in style, but his careful water-color of a portion of the variegated and purple marble columns of the north-western porch of St. Mark's is much better. Of the numerous water-color drawings by American exhibitors, the most brilliant are furnished by Louis C. Tiffany; the very neatest rendering of the main features of a building in pen-and-ink is probably C. F. Mc Kim's little drawing of the proposed new public library for the city of Cambridge. S. W. Meade, of Boston, contributes a spirited sketch in color of a Venetian palace; A. W. Colgate, an interesting restoration of the Roman Forum in the third century, and the Century Company lends thirty-two of Joseph Pennell's drawings of English cathedrals.

The loan collection, arranged in the north gallery, comprises some hundred and seventy exhibits—sculpture, paintings, tapestry, furniture, inlaid panels, and porcelain plaques. The distribution of the greater part of those on the walls has been managed with much skill, and the result is a harmony in color that, considering the difficulties of the task, reflects great credit on the committee who have this matter in their charge. At the head of the room is placed Mr. St. Gaudens's bas-relief memorial of the late Dr. Bellows, in plaster, and on the centre of the east wall his low-relief of the handsome children of Mr. Jacob Schiff leading a hound. Unfortunately all the work exhibited is by no means up to this high level; Dr. Bellows is surrounded by Will H. Low's drawings for his illustrations to the odes and sonnets of Keats, which, it must be said, are, with three or four exceptions, dead commonplace, and have no touch of contact with the author of "Endymion." Mr. St. Gaudens's tablet on the east wall is surmounted by Mr. Beckwith's pastel, "Scherzo," which is simple and handsome, and flanked by two large embroidery panels lent by the Associated Artists, charming in color but leaving much to be desired in drawing. Mr. La Farge is represented by a number of water-color sketches, including some out-of-door studies made during his recent visit to Japan; Mr. Dewing, by his mystical and discontented-looking "Symbolic Angel," and Mr. Blashfield by a number of studies and sketches made in Paris and Venice, all of them very good excepting the study after Carpaccio, so much admired by Ruskin, in the church of San Giorgio degli Schiavone. Here he has somehow missed the fine drawing in the galloping St. George, and omitted the quaint little truncated princess whose body lies in the background. Around the entrance doorway hang several panel paintings by the French decorative artist P. V. Galland, floating female figures representing the seasons and the elements; and there are also some studies and decorations by L. Jac. Galland, now of this city, including two excellent little paintings of mounted knights. Alfred Moore, of London, is represented by a single figure, a "Shuttlecock Player," and a member of the committee, Mr. Gellatly, lends a "Nativity," by Juan Gonzalez, dated 1462, in which the painting is embellished by occasional inlays of mother-of-pearl. The Tiffany Glass Co. contributes some designs for stained glass rich in color, among the best of which are the array of mounted men-at-arms, No. 361, and the fruit piece in the outer gallery. John Johnston sends several little studies after Tintoretto, which are very clever, and there are numerous paintings by Walter Shirlaw, F. S. Church, A.P. Ryder, Frederick Crowninshield, and others.

The Cabinet.

TALKS WITH EXPERTS.

II.—HEROMICH SHUGIO ON JAPANESE SWORD-GUARDS.



teur last month), quantities of sword-guards, unmounted, have found their way into our collections. A reason not yet stated is that most very old blades were reset at about the beginning of the eighteenth century, when the taste for richly decorated guards of soft metal became common. Thus, there are many more artistically wrought guards than there are blades to match, a fact for which our collectors, who care little for the bare blades, so esteemed by

the Japanese, have every reason to be thankful.	瀨桂矩隨 Hamano Nōjū
"Of the many varieties of sword-guards which are	安親 Yasuchika.
明珍信家 Miochin No	埋忠明壽 Shōami Matsutada.
山城因伏見家 Kaneiye.	正阿政徳作 Masanobu Matsumoto.

which are the most esteemed in Japan?" Mr. SIGNATURES OF SWORD-GUARD MAKERS. Shugio was asked.

“ Those of wrought iron, with or without slight incrustations of gold or silver,” was the reply. “ Down to the latter part of the last century sword-guards were made for use as well as for ornament, and soft metals, such as shakudo, silver and silver bronze, were disdained both because of their weakness in case of being needed for actual service and because of the too great facility which

they offered SIGNATURES OF SWORD-GUARD MAKERS. to the artist. Hard iron is much more difficult to work, and it is a well-known law of art that the greater the difficulties to be overcome, the more the artist is obliged to concentrate himself upon his work and to avoid unnecessary detail, and consequently the finer is the result."

“But there are sword-guards in iron which appear to have very

little artistic merit."	長糸秋住 Kunitaka.
"Oh, yes!	國高 Omori Yesishon.
Very many have no merit at all, artistic or other."	森英昌 Morio Yesishon.
"Setting	永春 Nagaharu.
春明佐眼	藻柄牛宗典 Iwama Seiricji.
吉次	若山政盧 Soden.
横谷宗珉	夏雄 Natsuo.
弘次	若林政之 Skiakushi.
春明佐眼	Yokoya Somin.
Haruaki Hogan	Yoshitsuka.

Setting aside for the moment, how do you know that a particular guard is of a good period and of good quality?"

"In part, by the same marks by which I know a good blade. The iron is dense, fine and close-grained and has been hammered while cold until it is sometimes harder than ordinary steel. If you poise a good old iron guard

Hamano Noriyuki.
Hamano Masayuki.
Yasuchika.
Shoami Masanori.
Wometada.
Kaneiye.
Miochin Nobuiye.

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